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THE LABAN ART OF MOVEMENT GUILD MAGAZINE

TWENTIETH NUMBER

MARCH, 1958.

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CONTENTS

		Page
Officers of the Guild		1
Editorial		2
Guild Membership: New Members		3
Result of Elections to Council, 1958		3
Summary of the Work of the Guild Council, February 1957–February 1958		3
Annual Conference, 1958		5
Laban Lecture, 1958: "The World of Rhythm and Harmony"		6
A Report of the Professional Congress for Dance Notation and Folklore Research, October 1957	Lisa Ullmann	9
ARTICLES		
My Experiences and Personal Observations in the Teaching of Modern Dance	S. Widger	18
P.E. Without Tears	Hilda Dickinson	22
Children's Comments on a Performance given by the Production Group of the Manchester Dance Circle		25
The Importance of Movement in the Education of Girls, with particular reference to Housecraft Activities	Joan Russell	28
Problems of a Modern Dance Lecturer in a Training College	Lotte Auerbach	30
Children Dancing	Gladys Andrews	31
How is the Dancing Teacher Equipped to do Dance Therapy? ...	Irmgard Bartenieff	35
The Hobby Horse	Ena Curry	39
Forthcoming Activities		40

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EDITORIAL

While the November, 1957, issue of the Magazine might have been entitled "Conference Number," this current issue could aptly be named "Education Number." Opinions and experiences may be found of a variety of people engaged in education: teachers, lecturers, therapists and the children themselves. Although the greater part of the magazine is devoted to education, other articles of a more general nature are also included, and we hope that all readers will find something to their taste.

Guild members will already know that the Guild took part again this January in the Annual Conference of Educational Associations. The talk given, on behalf of the Guild, by Elsie Palmer is not included in this magazine. It is intended to publish this separately and send it to Guild members in May instead of the usual News Sheet.

This number of the magazine also differs from previous ones in the type of cover, which is now thicker and stronger, and is blue instead of white. The Publications Committee would welcome your comments upon the change, which is in the nature of an experiment.

GUILD MEMBERSHIP

We welcome to the Guild the following new members:—

Associates:

Miss P. A. Bowen-West, Lancashire.
Miss M. W. Bryant, U.S.A.
Miss R. Cox, London.
Miss M. Davies, Bristol.
Miss F. Dickin, Yorkshire.
Miss A. Gates, U.S.A.
Miss D. Grimley, Middlesex.
Mr. R. Laban, Jnr., Austria.
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Mrs. D. Taylor, Wiltshire
Miss S. Thornton, Essex.
Miss R. Wentworth, U.S.A.
Miss J. Wessel, U.S.A.
Miss O. M. Wood, Devonshire.
Miss P. J. Woodeson, Wales.

Congratulations to the following:—

Graduates:

Mrs. M. Leon, Lancashire.
Miss E. Smith, Warwickshire.

ELECTIONS TO GUILD COUNCIL, 1958

The following were elected to serve on the Guild Council:—

Non-Professional Members:

Jane Bacon, Christine Mercer.

Professional Members:

Marjorie Bergin, Frank Culver, Elsie Palmer.

SUMMARY OF WORK DONE BY GUILD COUNCIL FROM FEBRUARY, 1957 TO FEBRUARY, 1958

Council met three times, and the following were the main topics discussed:—

1. Finance.

The financial situation was discussed at each meeting, and at the end of 1957 the Treasurer reported that he considered the financial position of the Guild was sound.

2. Membership.

(a) At each meeting a report was presented by a representative of the Membership Committee.

(b) It was agreed to put into operation a scheme whereby students in full time training might, in their last term, enrol as student members of the Guild for the nominal sum of 3s. 6d. This sum would entitle them to all privileges of membership until the end of the current year.

(c) It was decided that Studio Special Course students should be eligible, without further tests, to become Graduate members of the Guild, upon successful completion of their course. These students should apply for Graduate membership in the usual way.

3. Publications.

(a) Discussion took place regarding the content of the News Sheet and it was agreed that this should contain news items rather than articles, or should deal with some topical matter.

(b) It was decided that the magazine should be given a stronger cover, and that its colour should be blue.

(c) It was agreed that a reprint of "The Art of Movement in Education, Work and Recreation" should be made, and 1,000 copies were ordered.

4. Annual Conference and Courses.

Arrangements were made for the Annual Conference, the Professional Course held in August in conjunction with the Modern Dance Holiday Course, the October Professional Refresher Course at Lilleshall Hall and the Guild's participation in the Conference of Educational Associations.

5. The Joint Council for Education Through Art.

Affiliation to the above Council was agreed upon, and representatives were appointed to attend meetings.

6. Publicity.

Methods of obtaining publicity for the Guild and its work were discussed. Reports were given of two meetings with Mr. Jack Cox, editor of the "Boys' Own Paper."

7. Members Living Abroad.

A discussion was held upon the position of members living abroad with regard to the Guild. It was agreed that their proper function should be to act as representatives of the country to the Guild, not vice versa; and that they should aim at interesting their compatriots in the work of the Guild. The following resolution was carried:—

"AFFILIATED GROUPS FROM OTHER COUNTRIES.

As in England, any person from another country joining the Guild as an individual member is encouraged to promote the formation of dance and study groups which may then be affiliated to the Guild. Names of officers of these groups should be notified to the Guild, and contact will be made through them. Additional advantages to these groups will be as folows:—

(1) They are entited to receive one copy of every issue of the Magazine and News Sheet.

(2) They may send a representative to Conference.

(3) They may, from time to time, receive help from Professional Members of the Guild.

The group could translate Guild publications into the language of its own country, and through its individual members could spread the work of the Guild in that country. It could also inform other Guild members of its activities by means of reports sent periodically to the foreign secretary of the Guild in England, for publication in the Guild Magazine."

ANNUAL CONFERENCE, 1958

It was a great pleasure to return again this year to the Art of Movement Centre for the Annual Conference, particularly as the weather was really spring-like.

Saturday morning began with a practical session, taken by Lisa Ullmann, who skilfully led us from personal experience of the inner content of movement to shared experiences with others.

After a break we shared an experience of another kind: the unforgettable inspiration of a talk given by Mr. Laban himself, on "The World of Rhythm and Harmony." (This is given in full below.)

The Annual General Meeting, held in the afternoon, was a lively affair, and in the evening we enjoyed a short programme of dances given by the Mimic Dance Theatre Group, which was followed by a private view of a film made by Elsie Palmer showing modern gymnastics by girls of a secondary modern school in Lancashire.

On Sunday morning we once more danced together in a movement choir, building up, under the incomparable direction of Sylvia Bodmer, a group dance to music from parts of Wagner's "Die Walkure."

This Conference was certainly one of the most enjoyable and successful that we have ever had. For this we must thank Mr. Laban, Lisa Ullmann and Sylvia Bodmer for the inspiration and insight that

they gave us; Adda Heynnsen for ever-vital musical accompaniment; our secretaries Joan Heath and Dorothy Hornby, without whose planning and forethought the Conference would never take place; all those from the Art of Movement Centre who catered so efficiently and so unobtrusively for our domestic needs; and Lisa Ullmann once again for so generously offering us the hospitality of the Centre.

LABAN LECTURE, 1958.

(*Given by Mr. Laban at the Annual Conference, 15th February,* 1958)

The World of Rhythm and Harmony

Many people will associate this world, in their minds, with the realm of music. This is quite right so far as one considers the branch of the art of human movement resulting in the production of works which become audible to the ear. Few people realise that all music is produced by movements of the body, vocal or instrumental. These movements are very small and seem, at first sight, to have no other than a practical purpose. Therefore they are more or less ignored, or at least, little observed. We see, of course, some conductors of orchestras who perform almost dance-like movements but the main impression of the listener (who has not even to look at the conductor) is the organised volume of sound which emanates from the orchestra.

One thing is sure: that music introduces us into the world of rhythm and harmony, and guides us within the intricate maze of the roads and landscapes of this world, offering the most delightful vistas.

We rarely see dances without music, but there are moments and passages of dances which let us almost forget the accompanying sound waves. It is in any case less usual and less generally realised that the evolutions of dancing bodies also introduce us into the world of rhythm and harmony, very much as music does. The pleasure which the dancers themselves experience, say, in recreational dances, which are not devised to be seen by spectators, really consists of a penetration into the beauty and wonders of the world of rhythm and harmony. Not only the whole body, but the whole being of the dancer lives in this world, and enjoys its extraordinary vistas in a very complex form. The dancer's everyday outlook upon the world is changed into a heightened sensitivity for rhythm and harmony. He perambulates or whirls about paths which he never would follow in his ordinary everyday occupations. Even if he does some actions which vaguely resemble his everyday work or doings, these actions are never really purposeful in the ordinary sense of utility. The movements are selected and adapted according to their content of rhythm and harmony, which two factors are the main factors of this particular world.

We cannot easily describe in words the roads and landscapes of this realm in the same way as we relate our doings in the world of our everyday surroundings. This does not mean that the vistas and delights of this world are altogether indescribable, but we have to use special words and special connotation. We recognise and notate the quite real thing which rhythm is, in a different way from other everyday happenings. In calling rhythms wild or soft, frightening or appeasing, we do not give more than a very general idea of the mood they evoke. We have to perform the rhythm with our bodies in order to experience and to appreciate its particular nature and significance.

The same is the case with harmony. The shades and nuances of harmony elude ordinary verbal description. We have to experience it in real bodily-mental participation.

What we can say clearly about rhythm is based upon the discernment of particular combinations of varying speeds and intensities. The speeds and intensities are produced by the dancer or the musician. We may add a word about the emotive mood awakened in us by a special rhythm. This mood is felt by a dancer or musician, by a member of the audience at a musical performance, or by a spectator of a dance. But here we are on very insecure ground, because aesthetic reactions are different for different participants.

Rhythm has an undeniable reality which can be recognised, felt, discerned and produced by everyone who has a rhythmical sense. It is not the same with harmony, which does not seem to be a clearly defined entity, not, at least, in the vague connotation which we usually give this word. In music, harmonious groupings of musical sounds show simple proportions of the numbers of .their sound vibrations. Emotionally, their effect is rather quietening in contrast to disharmonious groupings, which show complicated proportions of their sound vibration numbers. All this is scientifically measurable, like the speeds and intensities of a rhythm. But here again, personal reactions can be very different. People who have got used to the more complicated vibrational proportions of modern music, might find it much less irritating than former generations of music lovers have done. We find it hard to understand that in their own time, composers such as Beethoven or Richard Wagner were, by many people, accused of producing almost unbearable disharmonies.

The dancer approaches the problem of the harmony of his body evolutions in a way which is identical to that of music so far as more balanced or disbalanced sound groupings are used. But visually, as seen in dances, bodily balance and disbalance are of an obvious reality easily discernible by everybody. One of the main concerns of a moving person is the balance of the body. That means, that in spite of an often most daring mobility, any mechanical falling or collapse is avoided. Clumsiness or disharmony of movement is always due to the lack of the capacity to restore balance. In grotesque dances, the per-

former might include strangely disbalanced movements, without, however, losing the mastery of them, and remaining able to restore balance if desired.

The quietening effect upon the mind of a harmonious movement is identical with the effect of well-balanced proportions of harmonious sound arrangements in music. The irritating disharmony of sounds is comparable, if not identical with the irritations caused by grotesque movements.

Even if we qualify the general effects of quietening or irritating by adjectives such as sweet, harsh, solemn, shattering and so on, we do not come to the core of the bodily-mental experience of harmony. Every harmony or disharmony has an individual character as has every rhythm. Every harmonious combination has an almost individual unity. The description of this individual aspect of proportion or degree of balance—which can today be determined with exact scientific precision—does not, however, exhaust the content of the experience gained in the performance and enjoyment of rhythms and harmonies in dance and music. There is simply no other means to explore the world of rhythm and harmony than to enter it with full bodily and mental participation.

We come now to the question of whether the exploration of this world is really worth-while and perhaps necessary. The answer is that mankind has always shown the urge to explore this world, and the suppression or neglect of this urge has, very generally speaking, most disastrous consequences. This refers to individual life as well as to whole periods of civilisation. It is true that no individual, race, or period of civilisation can be found which has omitted entirely any attempt or trial at such exploration. Every human being dances or sings, at least in childhood, and all races and epochs have given dance and music at least some place in their recreations and entertainments. But these attempts are sometimes very modestly used as mere sidelines of life and the quality of the exploration of this world lacks, then, real vigour and penetration.

The landscape of this strange world can be imagined as embracing arid and fertile areas, rocks and peaks, and flowery meadows. Cascading rivers of rhythms and harmonies run into large lakes, under skies which are either sunny or grey with heavy clouds of clustered sounds or movements. Tempests and storms of explosive rhythms may alternate with soft breezes of balanced harmonies. Mysterious caves and precipices are built up below vast forests of luxuriant growths of sound waves and movements. To become acquainted with one little corner of a few rhythms and harmonies does not lead to the full appreciation and enjoyment of the whole realm. There is, perhaps, nobody who has been everywhere, but there are, undoubtedly, people who have been round and have seen and enjoyed a good deal of the most animating vistas.

The members of this Art of Movement Guild certainly feel inclined to favour a rather large-scale exploration of this world. They cherish oft-repeated excursions into one or the other domain, and realise that the vastness and intricacy of the terrain sometimes ask for guides. Here we have our so-called professional members who are experienced climbers, divers and hikers. One of the essential factors in visiting this world is the blending of freedom and discipline with which the new challenges encountered in it have to be met. Here is a gain which might answer the question of whether our excursion to this realm of our nature is really necessary for the maintenance of our vitality.

RUDOLF LABAN.

A REPORT OF THE PROFESSIONAL CONGRESS FOR DANCE NOTATION AND FOLKDANCE RESEARCH, DRESDEN, 1st to 4th OCTOBER, 1957

The Congress was organised by the Institute of German Folklore at the Academy of Sciences, East Berlin, together with the Institute for Research into Folk Arts, Leipzig. Approximately seventy people attended, the majority of whom were folklorists, ethnologists, music and dance scientists. Others included choreographers, balletmasters, dance teachers and kinematographers. Most were official representatives from some State Institution of their country, mainly similar to the organising ones, but also from theatre and ballet school and folkdance training centres.

There were representatives from East and West Germany, Rumania, Yugoslavia, Bulgaria, Czechoslovakia, Poland, Hungary and England, and papers from Ann Hutchinson, New York, were read.

The purpose of the conference can best be stated in the words of Rudolf Laban from his book, " Ein Leben für den Tanz," Dresden 1935.

" What would we know to-day about Homer, Shakespeare and Goethe if their works had not been written down? What do we know of the music of Orphic songs, of a Pythagoras? Nothing. Only that it enchanted animals and men alike. Only through the invention of music notation did music blossom, and we are happy that the works of Bach, Beethoven, Wagner have been preserved.

" What do we know of the art of dance in the past? A few pictures and statues give us a faint indication of their beauty. A few records in forgotten forms of dance notation which we can hardly decipher to-day give us information about a few court dance steps of the last 200 years.

" But a really useful notation with which it is possible to catch the full richness of the dance in all its facets has yet to be produced and generally acknowledged. I have shown the way and will go on paving it.

" The dances of Pavlova have already gone with her. Are we to allow the works of our contemporary dancers to be lost?"

The problems are these:—

A. To find a method of recording dance, particularly of the folk dances that are quickly dying out, for the purposes of—

(a) perpetuation.

(b) research into origin, style, structure and transformation, all in connection with word and song.

(c) training—

(i) to keep up tradition;

(ii) for infusion of new blood into stage dance.

B. To find a method of recording the handling of musical instruments and tools.

A great variety of talks, films, slides, and many presentations of different forms of notation, both historic and contemporary were shown, together with live dance demonstrations and kinetograms.

The introductory lecture was given by **Dr. Hörburger,** a music scientist and folklorist, who outlined the requirements for an effective folk dance research.

The task, he said was (i) on the one hand to observe and catch a living tradition, and (ii) on the other hand, to establish an Archives which represents an ordinary system.

The folklorist was concerned with the investigation of the co-ordination of word, song, movement and social function, all of which form a unity in folk dance, and particularly with the phenomenon of human expression through these media. The words of Homer or the tones of Bach's music have been preserved, but we do not know anything of the style, atmosphere, inflection or modulation of tone which they imagined.

Dr. Hörburger said that a notation was first of all looked upon as a memory aid, that most notations recorded positions and he wondered whether it was possible to catch the irrational of the dance in notation, namely, that which was not given through movements of the body in space and time. He thought that a recorded folk dance would show only the one instance of the dance which got " frozen " through the process of recording, and that the essential thing of folk dancing, namely, the people's creative process of forming and transforming, would be excluded, and that any notation would act like a still picture of a lively flow of movement. But in spite of this danger, it was essential for the research worker to use a movement notation, particularly for purposes of comparison, which was one of the folklorist's foremost tasks. Therefore it would be necessary for a movement notation to have a clear visual appeal which could easily show simultaneous, successive and contrapuntal movement development, together with the music belonging to it.

Dr. Hörburger gave in his lecture a good outline of the problems of the folklorist, of the advantages and dangers he could see by constant and strict use of a movement notation, and he welcomed us notation experts with high hopes, that we might be able to bring a solution to the folklorist's problems and to help in a situation of urgent need.

The following lectures—there were 25 of them, all very full of interesting material—could be roughly grouped into sections, such as:—

1. Historic and contemporary developments of dance recording. This included presentation of well over a dozen different systems of notation.

2. Questions of method and didactics.

3. Ethnographic problems and scientific documentation of dance as well as of working movements, including the playing of musical instruments and personal and racial traits of movement.

In connection with Group 1, **Ann Hutchinson's** lecture on the different historic and contemporary dance notation systems was read.

Boris Zoneff, Sofia, demonstrated a new system of recording Bulgarian folk dances. He explained the peculiarities of the dances of his country which never included any solo figures but only group patterns, and these mainly in a Kolo form. The various ways of holding hands, the alternation of boy and girl, and the travelling along particular floor patterns, were the main formal factors of the dances. The main expression lay in the rhythms of either even or odd accents, and particularly in the combination of the two. In the "Paducka," their main dance, they distinguished 1,250 different dance steps with approximately 56 different ways of dancing them. With the notation they had evolved—and which he demonstrated—they could notate quickly the simple formal aspects of their dances and, of course, the recording of the rhythmical intricacies was greatly helped by the musical accompaniment.

Vera Proca, Bucharest, showed her very interesting notation for the recording of Rumanian folk dances. She claimed that a dance script to be useful to the dance scientist in his comparative work of styles, must first of all be quick (and she said she could write with her notation 40 motifs a minute); then, a notation must be simple but complete, the signs must contain all-embracing elements, they must correspond to the music and they must be distinct and clear.

In the Rumanian dance one recognised two main categories:—

(a) those in which the rhythm was a predominant factor; and

(b) those of spatial plasticity brought about through change of position in space.

The notation evolved was therefore in the first place concerned

with time, then with space direction, and lastly only with accents and stress.

We had further demonstrations of many other notation methods, for instance, the Slovakian dance notation system of Professor Stefan Toth, Bratislava, which is a form of stick figures, and the Czechoslovakian system of word recording.

Altogether it was found that all forms of notation systems could be grouped into three categories:—

Tabulation (1, 2, 3, d, s, words mathematical).

Schematic representation (Stick figures).

Kinetographic representation (that is, sign combinations symbolising movement happening).

It was stated that while most systems belonged to the first and second categories, namely, to tabulations and schematic representations, very few people had attacked the problem as it should be, namely from a movement point of view. There were perhaps only Beauchamp and Feuillet who, in the 17th century, succeeded in producing a workable dance notation on a movement basis, and in this century, Rudolf Laban.

At the Congress much time was devoted to Laban's Kinetography as the foremost method of movement notation so far known.

Albrecht Knust who, as you all know, has built up this notation to a fine instrument for the recording of any type of movement, gave several lectures and demonstrations on its history, method and application. He gave a survey of the development of Laban's movement notation before and after it was published in 1927.

He spoke of the tremendous interest it aroused in wide circles at a time when the idea of written movement was far from everybody's mind, and how it slowly but very steadily took roots in many countries during the subsequent decades, implemented by people like Sigurd Leeder, Ann Hutchinson, Maria Szentpal, Pino Mlakar, through the Laban Art of Movement Centre in this country and, of course, particularly through his own Kinetographic Institution on the Continent.

To the people who were new to Laban's system, Knust's kinetographic demonstration of the various national movement peculiarities was decisively convincing. Here he could show how, with this notation, the first shades of style and character can be caught. Equally convincing were Knust's kinetograms of 54 Balinese Mudras. We saw slides of the most complicated hand and finger positions and their notation which was simple and most striking in its clarity.

Another aspect with which Knust dealt and which intrigued all members at the Congress, was that of group movement. He demonstrated the notation of a series of fundamental group formations and their evolutions in space and floor pattern.

Maria Szentpal, a Laban notator at the Institute of Ethnology in Budapest, spoke of the kind of research they were concerned with and of how Laban's Kinetography had become an essential tool in their work. In an age when all national and regional peculiarities of folk art are apt to be wiped out by the common infiltration of radio, film and television, it has become an urgent necessity to preserve as much as possible of the people's original creations, particularly in dance and song, which belong to the transient arts. The scientific investigations with which they as folklorists are concerned, are:—

(i) To order the many records of the various dances, according to region, content, function, and such like.

(ii) To compare them in order to recognise the peculiarities of the dance forms and styles.

(iii) To compare their own national dances with those of other nations, in order to trace kinships or contrasts and to recognise the origin of certain influences and ways of assimilation.

She explained how the analysis of form, which was the first step towards recognising the characteristics of a dance's structure, was particularly helped by the clearly visual structure of Laban's symbols.

Miss Szentpal stressed, as did most of the speakers, that film was utterly inadequate for the purpose of form analysis, not only because one gets one particular view only of the dancer at a time but also because one has to see the various forms side by side and has to look at them not only once or twice but 20, 30 or 100 times. For this reason it was also quite impossible to carry out any kind of investigation from word descriptions.

She said that improvisation played an important part in the Hungarian folk dance and one might argue that for this reason it was impossible to analyse it to any advantage.

Here they had learnt through filming that this was quite a wrong idea, since it became apparent that even in the improvised dances, in which some parts were never danced in the same way twice, a definite characteristic structure was at the base.

In order to state the characteristics of a dance, it was necessary to look for those elements which best reveal its peculiarities. These were, in the first place, the formal structure of the dance, then its rhythmic, spatial and dynamic stresses.

The smallest unit of a dance was the motif. The Kinetogram gives a quick and clear picture of the nature of such a motif, where it is repeated, developed, put together with two or more others, and where it experiences a variation or reversion. The notation allows also the easy recognition of the various "movement types," as Miss Szentpal called them, within the motifs, namely, steppings, jumpings, turnings or plié, relevé, battu. Kinetography gave easy and quick information

about such things as the various ways of leadings in into the main motif, or the linking of motifs, buildings of sentences and sections, or the positioning of different persons to one another, etc.

The exactly notated Kinetogram was of invaluable help in the recognition of variants. In this way, for example, the rhythmical variants of a dance could be interpreted from the Kinetogram just as the rhythm of music from the musical notes. All nuances of spatial direction and pattern were shown in Laban's Kinetography to the finest shades and degrees of extension.

Miss Szentpal pointed out how often the seemingly insignificant variants, which were frequently overlooked by the collector of folk dances, contained important personal traits of the individual dancers. The Kinetogram would reveal how some people's variants arose from alternation of narrow and wide movements, while others would stress lifting and sinking, and others again would play with changes of intensity. She said that without a kinetographic record such important characteristics could simply not be detected.

Lastly, there was the comparative analysis to be done between dance and music, their structure which was either complementary or contrasting. A music and movement notation side by side was essential to compare, bit by bit, things like motif duration, phrasing preparations, developments and endings.

She finished her lecture by saying that the Laban-Knust Kinetography has proved itself to meet all artistic and scientific requirements, and that she hoped that by its international use, not only the Hungarians but also other countries will benefit from an exchange of their investigations and findings.

For my own contribution to the Congress, I had been asked to lecture on "Kinetography Laban and the Rationalisation of Work Procedures," including an investigation of the handling of tools and musical instruments.

An analysis of work procedures is very much like that of a dance. Synoptic tables play an important part in both. These are tables which show side by side the same dance sequence, executed by different people or even by the same person, but at different times.

Before we arrive, however, at the notation of a movement happening and at an analysis based on the written record, we must be aware of the difference between a movement sensation, that is, the actual "feel" we get of a movement when performing it, and the understanding of a movement process as we see it.

The statement of a movement sensation will always have personal colouring, while movement observed in another person asks for an objective viewpoint. All notators know the quandary in which they often

find themselves over questions, such as, where is high or front when in a lying position, as each *feels* it in a different way.

In an objective observation one has to clarify to what one's statement is related, for example, to muscular strength in stating whether a movement is strong or weak, or to a medium tempo like the beat of the pulse, in stating whether the movement is quick or slow, etc.

In work the measure of relationship is the object on which one works.

When regarding expressive movements which are usually carriers of moods and tensions, and whilst personal movement sensation can be used to advantage, it is absolutely essential to observe working movements from an entirely factual and objective point of view.

As we heard earlier, with Laban's notation it is possible to give an exact record of all formal as well as rhythmic and dynamic happenings of an action.

A movement record which is to serve an investigation of a work procedure for the purpose of rationalisation has to contain information about the following things:—

(a) Measurable factors of bodily functions, i.e., which parts of the body move when, where, and with what kind of intensity.

(b) The kind of sensory relationship to the tool or object. This is mainly appertaining to the tactile sense, whether the thing is touched, gripped or held.

(c) The physical effect on the object worked upon, i.e. when and how it is transported to another place, or taken apart, or knocked together, expanded or shrunk, etc.

(d) General as well as personal effort qualities, like those a workman puts into his work.

Just as in an analysis of a dance, we look in the notation of a working action for:—

Preparatory phase.
Action phase.
Terminating phase.

The *Preparatory phase* is recognisable at first glance mainly through relation signs, such as for approaching, touching, holding.

The *Action phase* is shown mainly by direction, time, and intensity signs in relation to the object worked upon.

The *Terminating phase* can be distinguished mainly by signs indicating the breaking off of the relation and the return to normal.

All these phases are accompanied by a psychological conduct of the worker, which becomes apparent by small working involuntary movements cutting across or going alongside his functional movements. Since the comparison of these two movement processes gives information

about the suitability of a workman for a particular job, the Kinetogram must also contain a record of the non-functional moves of the body.

I illustrated these points by notation examples and told the Conference of a number of experiences I had with regard to the importance of a movement notation when working in different factories and industrial and agricultural enterprises. In our investigations, the aforementioned synoptic tables play a fundamental role. For instance, in questions of ability, fatigue, compensation, flow of production, etc., the necessary comparative analysis is only possible with the help of a kinetographic record.

My lecture was followed by a talk by **Dr. Erich Stockmann,** a music scientist from Berlin University. He put before us the problem of capturing the various ways of playing folk music instruments. He showed us several recordings in Laban's Kinetography of different kinds of drummings and pipe playing, and challenged us to do more about this particular branch of research.

We heard from **Professor Pino Mlakar,** Ljubljana, about the introduction of the Laban-Knust system in Yugoslavia. In fact, I thought it was far from being an "introduction" only, since he told of the proficiency in notation of many of his dancers, which must be considerable, as he said that some had already outdone him, and he himself, we could see, was an excellent writer and reader. As Balletmaster and Choreographer he could no longer think of his work without notation, he said. Some of you may have seen his ballet, "The Devil in the Village," which he brought to the Stoll a couple of years ago. This ballet was notated by Knust in its entirety and there is a copy of it in the Archives of our Art of Movement Centre.

Dr. Emma Lugossy, who is in charge of the training of the Hungarian State Ballet in Budapest, told us that Laban's Kinetography has been an obligatory subject in the time-table at their various Institutes for the last seven years. She brought one of her pupils who started with her when she was 10 years old and is now 17, who is a dancer in the Budapest State Dance Ensemble. This girl demonstrated beautifully her ability of recording various pas and enchainements in the classical style.

Madame Lugossy gave a vivid picture of how well established Laban's Kinetography was amongst the Hungarian ballet dancers, and it was a satisfaction to see that a tradition of the written ballet score which Laban himself had introduced at the Berlin State Opera before Hitler, and which Knust had continued at the Opera in Munich, was taken up by yet another important State Theatre.

A very interesting report sent in by **Ann Hutchinson** about the work of the Dance Notation Bureau in New York was read. It gave a good insight into the widely spread activities of the Bureau in the States.

Ilse Loesch, kinetographer and movement instructress at the State Drama School in Leipzig, spoke about the significance of kinetography for dance research and choreographic work in East Germany.

Roderyk Lange and Professor Sobieski, both representatives from Poland, gave a picture of the general attitude of their country towards Kinetography, which was that of great interest and desire to learn it. In fact, their Society for Folklore had already introduced it and used it widely in their research work.

Professor Rithman, Sarajevo, spoke of a similar development in Bosnia. He, as well as Madame Jelinkova, Brno, explained the problems of choreographic notation which the dances of their countries offered, which seemed to them to be of a particular nature. They spoke of whirling dances which sometimes had flirtatious or even religious implications, and of such movement expressions and characteristics which went, as they thought, beyond the possibility of any method of written recording.

During the Conference we had a number of heated discussions on the pros and cons of the various notation systems. While nobody doubted that a dance and movement literature has to come into being and this by way of special symbols, the question of how far one can and should expect any dance notation to go with the accurate recording of finer shades of expression, came up several times.

Members did seem to find an answer through Knust's demonstrations of how to notate special national peculiarities and also through my lecture in which I showed observation and notation of just such movement factors which made up personal conduct and mannerisms. The fact that one can observe and notate accurately movement happenings which are not only evolving in measurable space-time-strength components but are recognised through their particular relationship, was to the majority an entirely new aspect.

Some were a bit afraid that an attempt to catch in writing these almost intangible things which made dancing *dancing* and not exercising, might endanger the creative interpretation of the performer. Of course, such things are not and should not be fixed through notation. It is the ability to read between the lines which makes the artist, but the lines themselves must be written with understanding of and sufficient information about style and special traits of the inner life of the dance.

The culmination of the Congress was the recognition of Laban's Kinetography as the most scientific, reliable and embracing system of movement notation.

The inventors present of other forms of notation admitted that writers as well as readers of their script would need to have knowledge of the style of the dance, as this did not always show in their manuscript. They also said that they could not well notate more complicated movements outside the range of their familiar dance style.

Members thought that all this applied also to the many other dance notations presented at the Congress. It was acknowedged that an enormous amount of valuable work had gone into the attempt to tackle a vital problem, namely, that of creating a dance literature and of making the dancer literate.

Everybody was encouraged to use his own notation if he felt it to be a convenient shorthand for work in the field, but for the proper scoring and final record it was unanimously recommended that Laban Kinetography should be accepted as the international means of movement notation.

Now before finishing my report, I would like to mention one delightful evening we had with **Wilma Mönckeberg.** To some of you she may be an old acquaintance as Laban's collaborator of some 30 years ago when he produced Goethe's "Faust," 2nd part, with his movement choirs and her groups of choral speakers. Her lecture was not strictly on the theme of the conference. She spoke about poetry and demonstrated, with the help of rhythmical graphs, movement patterns in the lyric forms of writing. Wilma Mönckeberg is a specialist in the art of verse and prose reading at the University in Hamburg. Her words literally danced out of her mouth in a rhythmical and melodious way. The slides of the graphs she showed looked like floor patterns of the wandering feet of a dancer, but I think we all felt a relief that for once during the week on seeing a graph we had not to imagine our body moving or dancing, but that we could sit back and be touched by sound and words.

LISA ULLMANN.

MY EXPERIENCES AND PERSONAL OBSERVATIONS IN THE TEACHING OF MODERN DANCE

I was first introduced to Modern Dance by a fellow-applicant whilst sitting in a College waiting-room attending for an interview in May, 1953. "You are hoping to do Physical Education?" queried my informer. "Oh, you'll have to do this floating about stuff—you know, where you stand in a bubble and stroke its sides!"

I was appalled as I had never had any aptitude or interest in any kind of expressive dance form. The result of such an erroneous introduction to this College subject, Dance, was that 'the bubble' was the first fact that I gave to my parents on my return from the interview. They enabled me to place this apprehension into its proper perspective in relation to the whole course. I accepted the vacancy offered by the College and arrived four months later to begin my two-year course in Physical Education, still a little apprehensive about 'the bubble.'

As I wish to pass on quickly to my experiences in the teaching of Modern Dance, I will summarise my two College years as far as Modern Dance was concerned by saying that it took about one term to

break down the hostility which I had to the subject. After that I enjoyed every session and gained many personal experiences physically, mentally, and emotionally. I also creatively developed sequences of movement which were to me, at least, of maximum proficiency. Thus I experienced real achievement.

I attended many courses in Modern Dance from which tremendous satisfaction was obtained.

I have stated briefly about my limited background in Dance in order to be as fair as possible in relating my experiences in the teaching of the subject. Obviously results in teaching depend largely on the knowledge, ability and enthusiasm of the teacher. I have now been teaching Dance to senior girls aged 11-14 years for one year and one term.

A year and a term ago my first problem was how to introduce Dance. I had no gramophone, for as it was a new school this aid had not arrived, and we possessed no percussion instruments. Now, of course, with practical experience in the teaching of the subject behind me, it is a problem I can solve more readily. On one of the courses I had attended we developed a group dance based entirely on noises made by voice, hands and feet. This seemed to be the answer to my problem—our own percussion. I decided that it would be, as we had evolved at the course, a Witches' Dance. The fear of "drying up" in my teaching of Modern Dance was ever-present in those early weeks and therefore I worked out this "Witches' Dance" step by step previously. At every Dance lesson I wore my dance tunic—which, being a vivid purple, was duly admired by the children. I explained that the garment was a tunic and emphasised its suitability for Dance and insisted that they should all obtain a tunic before the end of term. It was decided that tunics should be made in the Needlework classes. This term first year "remedial girls" presented themselves in old cotton dresses which were minus the sleeves and had huge hems. I would hardly call these garments tunics and their suitability for Dance is questionable, but these faults were adequately compensated by the enthusiasm of these girls. I established the precedent of taking Dance in the hall, a bright and pleasant hall with heavy curtains and polished floor where I knew that later I should use music. The gymnasium was not in any case equipped for the installation of a gramophone. Thus Dance was a subject quite apart from Gymnastics.

The Witches' Dance I built up through the introduction of many kinds of steps, hops, jumps, clappings of hands, stampings of feet, by hissing, clicking and various voice noises. The final result was a formal practical representation of my preparation notes, step by step. Every child performed the same movement at the same time. Thus it was rigid and uncreative, but most important to me it heralded three successes; one, I had made a definite start in the teaching of the

subject; two, the children were performing a variety of different kinds of movements with flow; three, and most important, they were enjoying it.

The latter is, I am sure, a test of successful teaching of Modern Dance. When children dance reluctantly and lethargically then the presentation and content should be carefully examined. Such examinations I was forced to make on many occasions and I have come to regard the response of the class, especially in Dance, as a fairly accurate guide to the suitability of the material and presentation.

Choice of material is another problem facing the teacher inexperienced in Modern Dance. After a gramophone was secured I borrowed two records from the music department. They were " Peter and the Wolf" and "The Sorcerer's Apprentice." I tried both these as group dances based on the story theme of these pieces. Many times I obtained good results. Children were dancing freely with expression, attaining a wide range of movement shapes and responding readily and accurately to musical rhythm. However, often I could see potential skills and arts with great possibilities for development and found myself inadequate to direct these energies.

Even after these dances, which were stimulated more from the musical theme, as I desired, and less from myself, I recognised in them rigidity of form and lack of creative activity for the individual child. In an attempt to provide an opportunity for this I introduced a lyrical dance "set in a beautiful garden where wonderful flowers and shrubs grew in abundance." I used the music "Les Sylphides"—the introduction. I gave suggestions verbally and tried to avoid, this time, allowing the children to copy my movement. The result was pleasing and second-year pupils responded better than first-year girls. As well as discovering how different kinds of stimuli, different methods of teaching and different types of dances resulted, I was also learning how the different age groups responded to these approaches. Some form of syllabus is desirable and I am at the moment collecting ideas for the compiling of a theme for a four or five years' development in Dance for my personal use.

It was about this time that a few girls asked me if they could work out a dance to some 'popular' music. I listened to their request and as a result they suggested the " Dam-Busters' March." As far as enjoyment and enthusiasm on the part of the children were concerned the Dam-Busters was a great success. I listened previously and carefully to the music and moved spontaneously myself until I developed a theme based, of course, on the Royal Air Force. We had four groups and the whole dance fell into three parts, as follows: Part One—There were two groups symbolising flight with great variety of levels and fairly quick gliding movements to convey power as of engines. A third group were gliders depending on air currents for flight and floating lightly with

changes of speed. Group four were the propellers moving vigorously and strongly. Part Two—The four groups moved rhythmically into the shape of a huge aeroplane, the nose, the tail, and two wings. This aeroplane then 'rose' slowly from the ground. Then followed the falling of four leaders to the floor in the centre of the room while the others moved away from the centre into a large circle. In movement a tribute was then paid to the men who died for Britain in the war, symbolised by the four centre girls. Part Three—The four centre 'heroes' were raised from the dead in the memory of their fellows and the dance ended in triumphant circular pattern, all reaching upwards. The girls worked hard at this dance and I tasted for the first time the fruits of real success.

After that I heard a piece by Katchachurian called "Dance of the Young Maidens." I was inspired and the girls did a dance working in groups of four or five based on extension and contraction or closing, with an essential rhythm.

By this time, owing to the help of my Physical Education Organiser, I understood that the first essential was to realise fully the qualities of movement required in the dance I was directing and to give first to the girls experience of these qualities in as many different ways as possible. In other words, I was to be very much aware of their vocabulary of movement and to develop it as much as possible.

A third group dance was done to the conclusion of "Les Sylphides" with the use of chiffon scarves which the girls brought most enthusiastically. This resulted in a delightful dance bringing out the qualities of light, sustained, flowing movement with just a little relief in a quick, light, jerky variation.

These three dances, the "Dam-Busters," "Dance of the Young Maidens," and the scarves dance to "Les Sylphides," were performed publicly on the school Open Day in July, 1957. The girls took pride in this work and rehearsed willingly in their own time. The reception of the work by parents was mixed. Many were much impressed, some non-committal and a few definitely non-plussed.

This year I obtained a grant of £2 to buy some records for Modern Dance. My previous method of selection was to go down to Forsyths' on Deansgate and listen to records and when impressed and inspired to buy the record. I must here mention a problem which did arise in this work when I began to use musical records. The music teacher in the school objected to my choice of records. His point of view was that certain music was written to listen to and girls in the music lessons insisted on 'listening' with heads, hands, bodies and eyes instead of just indulging in auditory appreciation. (I bow to his superior musical knowledge and experience, but even now I find it very difficult to keep quite still when 'listening' to music.) He recognised the girls' be-

haviour as a possible transfer from their Modern Dance lessons. We discussed this problem for some length of time, unable to agree upon the factors dividing music into that suitable for Dance and that which was unsuitable. The decision to which we came was that when buying records I should submit to him a list of records which he would approve. We work together very well now and he often informs me of pieces of music for which he thinks I may find an application.

This last term the second and third years have developed two group dances. The first is based on the weather where two groups are firstly Wind and Leaves, then Rain and Receivers (of rain) and finally Sun and Rain leading to a climax where all rejoice in the warmth and glory of the Sun. This idea I developed by listening carefully to the music, making notes and moving spontaneously.

The other group dance was a greeting dance to the Piano Concerto in B flat minor by Tschaikowsky, where I tried to make the children especially aware of each other and to work communicatively. The form developed by the children dancing alone, then with a partner, in fours and finally as a large group. Communication in Dance is difficult to develop with children and I realise that the girls need more experience on a minor scale before another group dance of this kind is attempted.

To begin the teaching of Dance through Dance Drama I once believed to be the easiest and most convenient approach. However, I now realise that children cannot move successfully with satisfaction unless they have a movement alphabet. This should, I think, be given through simple movement sequences of interest in themselves. One of Her Majesty's Inspectors recently gave to me, as well as invaluable guidance in this work, a very helpful list of suitable records containing some short pieces of music especially suitable for the development of sequences which would convey fundamental qualities of movement to the children.

The 'bubble' of which I was so apprehensive four and a half years ago I have now burst and stepped from it with a subject which was new to me. I have immensely enjoyed teaching it. My 'bubble' now is one which symbolises my limitations and if I can burst it with further experience and knowledge from the supplementary course which I am taking next year I am sure that on the basis of my valuable past experiences I can progress as a teacher of Modern Dance.

S. WIDGER.

P.E. WITHOUT TEARS

(The following was first published in "The Bulletin" of the Association of Head-Teachers of Lancashire County Secondary Schools. We are grateful to the Editor for permission to reprint it.)

Many moons ago, or so it seems, when I first entered "the noble

profession" as a History specialist, thankful to get a post for General Subjects, I found myself as the youngest member of the staff ("more energy than the older ones, my dear") thrust into a Hall full of cavorting girls during a Physical Education lesson. A new type of P.E. had been introduced into the school and I was encouraged to observe demonstration lessons. Well, I observed—a set of bodies writhing under canes, creatures which hurled themselves over obstacles and exploded into fantastic shapes in the air, threshing legs as creatures viewing the world from an inverted position, struggling to maintain that pose and slithering objects which endeavoured to wind themselves round and under benches. I wondered if I had been transported to another age or even another land. What had happened to the orderly P.E. taught to us non-specialists at College? Desperately I thought of the progressions one could make, and the only one which sprang to mind was that of being chief tribesman of this strange civilization. Rather thankfully, I made an unsteady exit to the comparative safety of the staffroom.

As the weeks went by I gleaned from this writhing, incoherent mass of humanity, an idea of pattern and purpose as yet vague and nebulous, but promising hope for the future. The first glimmer developed into something more definite when I became aware that here the philosophy of education was being carried out.

Sally Small (all twelve stones of her) ran along benches, attempted to clear the buck, balanced precariously on a balance bench. Athough she was not exactly kitten-like, the important thing was that she attempted such feats without physical fear or mental fear of ridicule. Surely here was something worthy of study. In the same way, Violet Shy, having been gently encouraged, discovered in herself unheard-of possibilities and emerged from her shell to display them to the world. Chrissie Crash, whose mother's legacy was an outsize pair of feet, and whose entry into the Hall usually caused Australia to prepare for her advent, was shown that there were lighter ways of working and moving. To illustrate this point, Dinah Dainty, who usually floated from one place to another, was asked to show her light, smooth way of moving. Later, the two contrasting styles of movement were combined into a pattern and the whole class was encouraged to try both ways of moving. From this, several points emerged. The analysis of movement showed the influence of Rudolph Laban's theories. The demonstrations showed how every child, over a period of time, was given an opportunity to contribute to the build-up of the lesson, thus developing confidence and poise. Afterwards she was encouraged to follow another's lead which, in turn, demanded adaptability from the child.

No, this type of Physical Education was not as chaotic, undirected, or free as it first appeared. As "the light" burned a little more steadily and brightly, the aims of my lessons were based on a constant clarification and improvement of every child's own movements and on the child's omissions from the previous lesson. Memory work was encour-

aged when patterns, previously performed, were repeated, or patterns and sequences of movement outside the normal range of the class were developed. Thus the children's own movements gradually became more refined and a progression was made.

It might appear that while I was ferreting out and unearthing the basic principles of this type of teaching the normal vaults and skills were by-passing the children. On the contrary, many were clearing the buck with great abandon, others were somersaulting on the box like circus stars, several were found to be taking cat-like springs off the end of the box, while most were entering the Hall like crabs or cartwheels. Those who were more heavily built or more timid were encouraged to work to their own limits on the apparatus. As my understanding grew, I realized the limitations set by the lack of fixed apparatus. I could imagine the delights of the children at swinging from ropes or heaving themselves over bars like monkeys—activities at which they would excel, I'm sure. But as these were things of dreams, it was essential to improvise with vaulting poles and other available apparatus, which achieved the means for heaving practice.

Side by side with this struggle for knowledge was a struggle for a Physical Education uniform acceptable to the girls, particularly the fashion-conscious fourth-year girls, whose outfit ran true to type. There were those who harboured aspirations for the netball teams, neatly clad in navy blue knickers, white blouse, and gym shoes and socks, but resembling the Soviet discus throwers as they hurled a netball about with great vigour. The artistic type (invariably sporting a pony's tail) would arrive in a colourful blouse, a non-matching sweater scarf knotted nonchalantly about her neck and shod in a pair of ballerina shoes. Straight skirts and swaying hips marked the entrance of the "too old for P.E." brigade. So my very co-operative colleague, the Needlework teacher, designed a blouse in a cotton material with tiny blue and red spots on a white background. It had a round neck, fitted waist and slitted cap sleeves which allowed freedom of arm movement. For games, she designed a short navy blue, circular skirt made from hard wearing drill material. The children made this uniform in needlework lesson and as it is feminine, practical and smart, it appeals to all the girls, thus surmounting a major difficulty.

A short time after this clarification of my aims and methods of teaching, I was plunged once more into my abyss of ignorance. The word "dancing" was gently introduced to me. The use of percussion instruments by the children was harshly introduced to me; I had a strong desire to run from this clamorous, barbaric horde. As the children moved to the various sounds made by the instruments, their movements were sometimes grotesque, primitive, and very often humorous. My "bête noir" selected cymbals to stimulate a dance. When I next looked at her she was simulating a Chinese woman using a cymbal as a coolie hat and striking it with the other. I resisted a very strong temptation.

Gradually, however, as we experimented, to the sounds of the triangles, a light airy sequence of movements was performed. The tambourines produced dances composed of sudden, strong movements or quick, even movements, depending on the rhythm beaten out by the child, while the rhythm of the castanets resulted in quick, flexible movements. As the children's understanding grew and ability developed, partner and group dances were encouraged. Basically the P.T. and Dancing lessons were the same—the difference lying in the fact that the movements performed in P.T. lessons were more of a functional nature while dancing emphasised the expressiveness in movement. After a time, as we grew accustomed to dancing, music was used to stimulate dancing or act as a background. It was found that music was not essential for dancing, for we often indulged in "silent dance", or movement experience without the means of an outside stimulus, while sometimes dramatic scenes or colourful paintings or designs were the inspiration and were consequently interpreted in dance. Dancing is a very important part of Physical Education not only for the enjoyment and exercise it provides, but for the stress it places (more clearly perhaps, than in most branches of Physical Education) on the importance of the child's relationship with others, for progression is made from individual to partner or group or even class dances.

This basic analysis of movement, then, is the tree from which such branches as Physical Training, Games Training, Dancing, Athletics and Swimming grow. So perhaps this is the point when I must gather together, very humbly, what, to my mind, are the benefits of this type of P.E. It is not just a method of teaching but a basis for living. The positive attitude demanded from the teacher not only helps her to keep a sense of proportion (and humour) essential in this nerve-racking profession, but in addition to helping the child to retain her femininity —an important point with senior girls —it also helps her to understand that every human being, although different from the next, has something to give to life if one is only patient and understanding enough to seek for it.

So here I am, older, wiser and undaunted by the vicissitudes of this type of Physical Education—a convert.

HILDA DICKINSON.

CHILDREN'S COMMENTS

The following excerpts are taken from written comments made by children of 8-11 *years of age who had seen a performance of a programme of dances for children given by the Production Group of the Manchester Dance Circle (Artistic Director, Sylvia Bodmer).*

At the dancing on Saturday the 30th I saw a piret dance and I thought that one was good and there was one about teddy bears and that was very good. There was one about twilight and that was butyful

and they looked like clouds as well. I think they were very good. But I thought the twilight one was best.

I like the one about bears it was the best because it was like a story of bears the best parts was when the bad boy took some honey and his sister took some too. I liked the dresses on the bears too because the cloths were very bright and gay. I liked the one about the air too, it had lots of gay things in it, I like the dark black and light things too. It was a good thing that the air man could fly to that place.

* * *

The dances were very nice, especially the one about teddy-bears, where they went for a picnic. The dancers were mostly ladies but there were two men. I liked the "Percussion Dance" also which was about a pedlar waking his friends and then letting them play instruments. There was the "Rubber and the Pencil" and one about pirates. In the rubber and the pencil the rubber was dressed in a swimming costume and a swimming hat of brown. There was a funny act which was about space and there was a lot of strange animals, and ghosts, plus a creature with two heads (some of the little children were a little frightened).

* * *

The Dances I Liked Best

Pencil, Paper and Rubber: —

This dance was interesting, had plenty of movement and expressed very well the way the rubber and pencil are enemies.

The Percussion Dance: —

The tinker was well dressed as she kept up jerky movements all the time. The people were good with the instruments.

The Bear Family: —

This dance was comical. It was well mimed and kept its interest all the way through.

The Space Station: —

This was quick and showed all thing of today in the future. In space the weired creatures were interesting.

* * *

The dance I liked very much was the one called the pencil, rubber and picture. Everytime the pencil had drawn a picture it began to move and then the rubber came and rubbed it out and then the picture stood still. I liked the costumes in that dance which the ladies who were the pictures wore. The dance about the bears was that there was a mother bear a father bear and two brothers and a little girl, one of the boys is a very naughty boy because one day they went out for a picnic and the naughty boy was carrying the jar of honey and he cept on licking it the sister bear saw him and said she was going to tell mother but he did not care he went licking it, mother came and

hit him and she gave it to the little girl to carry but she gave it back to the naughty boy and in the end the mother and naughty boy sat down licking the honey jar.

* * *

We had quite a number of dances. These are some of the plays I liked best:—there was one about space wich was a pilat of sertain space ship landed on the moon. He managed to capture the animal and take back to earth.

Another one was about the teddy bears picnic. After a very nice performance another girl and me had to present some flowers and to my astonishment we were both kissed by the lady we presented it to. After a butiful time we had to go home but I'm shore we will go next year.

* * *

The first dance was about meeting and parting and the air forming clouds and the clouds coming together and forming people, and they were all working together. . . . The third dance was about the timpany and there was a man from another land, and he was playing thease things, and the girls when they saw him came round and wanted to play them, to, one girl played a drum and another played little bells and others played tambourine, and a few other timpany instruments. . . . The fifth one was called "pirates" the pirates have caught a pretty girl and some gold. The captain and the mate both want the girl so they begin to fight, but while they are fighting one of the other sailors takes the girl and the gold and hides with them, but the captain and the mate stop fighting and start looking for the girl and the gold, they chase round and can not find them, and while the captain and the mate were looking the sailor and the pretty maid and the gold went.

* * *

There were several dances but the first one was a kind of description how to meet and to part in a dance, very gracfully. The second was half description and half ordinary, it was in three parts. First it was how clouds rise in the day and fall at night. Part two was how the clouds form to people and part three was how the people play together. There was one man and six girls. Each girl had a timpany instroment and they all played a tune the man was the conductor. The fifth dance was about cowboys, all the cowboys were dancing with the ladies and the sheriff came and said the indians were plotting and there was no time for dancing so the two men rounded up a posse and left the ladies dancing.

* * *

I wish there would have been a lot more dances at least another ten and I know that they would have been very good.

THE IMPORTANCE OF MOVEMENT IN THE EDUCATION OF GIRLS, WITH PARTICULAR REFERENCE TO HOUSECRAFT ACTIVITIES

(This is an account of a lecture given to the Worcestershire, Herefordshire and Gloucestershire branch of the Association of Teachers of Domestic Science in October 1957.)

A summary of Laban's work and its impact on Education in the country was first given. Observation of movement was then discussed and the idea established that all movement has a common source—inner effort expressed in bodily rhythm. It continued:

"We can now begin to see the interesting and complementary part that movement in Domestic Science and movement as an Expressive Art have to play. In Modern Dance we base our work on this study of effort, encouraging a full and balanced development of the capacities and using the vocabulary so gained as a basis for our expressive creative work. In Domestic Science we bring our knowledge of effort to bear upon jobs to be done. Here again a full development of capacities is necessary, for tasks are so varied and require wide ability if economy of effort and skill in manipulation are to be achieved. It is not always fully appreciated that the movements performed in household tasks are valuable for the sheer movement experience. This generation becomes more and more mechanised, as was borne upon me on my recent visit to Canada and the States, when I was introduced to drive-in postboxes, banks, cinemas, restaurants. The skilful use of the body with the pleasure it can give of a job successfully done is a valuable experience which should be given to girls in school. Such experiences are those which teachers of housecraft can give and I think that you have always carried out a good deal of education in movement which has not always beeen recognised.

"What are your considerations in the field of movement in housecraft? First of all, as in all motion study, you are concerned with external situations. These will include the arrangement of materials, the systematic collection of equipment or ingredients, the insistence that tables are at a correct height for the person and that lighting is adequate.

"But we can also consider the more personal side, the fostering of the sense of proportion between the motion factors used in any exertion or effort. It is this sense of proportion which determines the economy of effort. For example, an exertion must have the right amount of strength behind it, take a suitable pathway, and be neither too fast nor too slow to produce an efficient result. Now we shall see some tasks carried out and I want you to look, not at the end product, but at the effort that goes into the task and at the nice proportion between the amount of exertion used, the turning, the space pattern and the

control of the flow."

(*Now followed practical demonstrations by the Third Year Domestic Science Students of the following tasks: Damping and rolling a garment, ironing; sweeping contrasted with vacuuming; peeling, slicing and chopping a vegetable; grating cheese; beating up potato, piping potato; window cleaning.*)

From the observation of these tasks a table of movement qualities was drawn up. Two examples only will be quoted here. In ironing we observed a light, smoothing action which was sustained, direct and bound in flow, contrasted with a stronger pressing action for the embroidered corners. In beating the potato, strength, sustainment, directness and bound flow gave way to flexibility and free flow as the mixture loosened.

"These points have struck me particularly. Housecraft requires special skill in the use of the two hands to carry out different operations; for example, a pressure to hold basin still, a flexible wrist movement to beat with. We also see how necessary rhythmic movement is. This is because the flow of movement is preserved and relaxation occurs within the phrase of the movement, so that a complete rest is needed less frequently. Further, any task involves both the requirements of the job and the attitude of the person. Natural capacity comes in here since some people have a natural vocation for certain tasks in which they will excel. This is something that these students have learned about themselves. It means that we must be prepared to accept more than one way of doing a job, as long as a satisfactory result is achieved. (See 'Effort', Laban and Lawrence, Page 71.) Teachers need to understand this and must be prepared to observe a task and accept that there will be individual differences in the effort used. We could indeed take an example from the attitude of the Manus, as described by Margaret Mead in the book 'Growing up in New Guinea'. They have no word for clumsiness. The child's lesser proficiency is simply described as '*not understanding yet*'. Where the girls in a Secondary Modern School are given a movement training of effort, then to draw on that and make them more conscious of their efforts in housecraft would surely help. Yet another point to be considered is the effect of movement upon a person and an appreciation of the fact that when efforts are ill-chosen for the task or frustrating personally an irritable state of mind can be brought about. To sum up these points then, we need to look with new eyes at the performance of tasks from the point of view of the flow of efforts required for the particular job. Those here interested in Rural Husbandry may appreciate the fact that, in his early investigation in connection with agriculture and forestry, Mr. Laban showed that one hundred and eighty operations could be done easily and better by women, whereas the original estimate had been a dozen!

"In this lecture I have tried to show the way in which a common

source of human effort is used in two complementary ways. If we could make girls more conscious of this we could play our part in helping them to see themselves as whole persons using their capacities in whatever way required—whether practically or artistically."

JOAN RUSSELL.

PROBLEMS OF A MODERN DANCE LECTURER IN A TRAINING COLLEGE

We all know the time-table in Training Colleges to be overcrowded, and I believe every lecturer feels the same need: more time. But the Modern Dance lecturer has a special position, her subject being still a new one for the student who starts her training, and so it takes longer to introduce it and to get the student over her first suspicion and self-consciousness.

Most colleges have all their students taking part in the Modern Dance lectures, and the time is limited to one lesson per week with the exception of the special P.E. students who have two lessons. Some colleges unfortunately cannot find enough time to give every student the benefit of an obligatory weekly lesson and offer them a substitute of a so-called voluntary class of which the students fight shy because of its unknown qualities.

During rather a wide experience of teaching in various Training Colleges I have come to realize more and more that in those precious weekly lectures we can only give the students a sound basis and knowledge of the fundamentals of Modern Dance, and can help them to discover their own dormant possibilities of self-expression and in such a way free their personalities and find a fuller life. Yet most Colleges wish us to train their students to teach the subject as well. I always consider this request as a serious problem and with great misgivings let my students go out to teach as I feel that they have hardly found their own feet in this new subject, and must feel very insecure in passing on a knowledge they have only just discovered for themselves.

Friendly advice is frequently given by colleagues: "Cut out productive work, leave displays and concentrate on their teaching practice".

This brings me to another serious question: What part does dance-production play in the students' college life? I feel very strongly about this point, because I have often found that during rehearsals, and especially at a display, the students' qualities come out to a remarkable degree and give them just the confidence they need for their future career. All students improve greatly during those dance displays and consider them as a highlight of their training.

Dance is an art and should be thought of as such. Therefore it should be linked with other art subjects, such as painting and music,

and here we have another problem. In most Training Colleges Dance is linked with P.E. It is right that both subjects have the same instrument, the body, whose movements are directed by the same principles, but this is their only link. All dance lecturers will know that most P.E. students are mainly interested in physical results and success at games; only very few are naturally sensitive to rhythm, form and harmony, and here starts the poor dance-lecturer's never ending war with unsuitable students. Still, I dare say the struggle is worth while, as we usually succeed in giving them some understanding and a new approach to their subject.

Another difficulty may arise from visits of P.E. examiners and H.M.I.s, who, of course, have had different kinds of dance-training and hold different views of the subject. Unfortunately only a few have a thorough knowledge of Modern Dance, and so far I have heard four different points of view. One wanted the miming side more stressed, another more use of percussion, a third one liked a strong link with music, and a fourth one missed the teaching of National Dance, which she thought essential. Here we have another point of discussion and even worry. How can we give a sound knowledge of National Dance if we have hardly time to cover the ground for Modern Dance? Without a doubt the link between the two kinds of dance is most interesting, as we certainly can detect all our own basic efforts and qualities in the great variety of National Dance, but I feel that the wider we stretch the field of general dance-knowledge the more superficial it will become. The three-year training of students, though, may solve this problem for us all.

Although my students seem to have quite a good understanding of the principles of the Art of Movement when they leave College, I always impress on them that only now their real studies should begin, if they want to make a success of their dance-teaching. Now is the time when they should go to holiday-courses or a third year training course in order to build on a mere foundation.

Writing for the L.A.M.G. magazine, I know that all my colleagues will read this with some interest, and I would be very grateful indeed to hear their comments on it.

LOTTE AUERBACH.

CHILDREN DANCING

(From a series of articles written to you from America about modern or contemporary dance—an introduction appeared in the November 1958, *issue.)*

In the Wintertime:

In many of the schools in America movement is thought of as the universal language of children. For years teachers who understand children and plan curriculum experiences based on their needs and

interests have recognised the fact that *movement* is a vital part of every child's life. They know that the desire for expression through movement is especially strong in the child to whom large, full movements are natural outlets for thinking and feeling.

The lives of children may be enriched by having a variety of opportunities daily to participate in movement experiences. These movement experiences go hand in hand with the various developmental stages of growth. As we grow in understanding of this we realise that no two children express themselves in the same fashion. No two have exactly the same body structure, the same powers of thinking or the same inclinations. Yet all have the inherent need to move, to express themselves through movement; thus the demand arises for the teacher to search constantly for more effective ways of providing movement opportunities for *all* boys and girls.

Teachers have realized that children learn in many ways and that there are many different ways of expression. Some speak to us through the medium of discussion; others through the medium of the written word; others through the medium of color, design, the visual arts, music; still others through the medium of movement, rhythm, and dance.

There seems to be a growing tendency in America to call the basic substance of physical education and dance "Education through movement". The form movement takes may be found in games, sports, stunts, and dance.

What is meant by creative rhythmic movement? The terms creative movement, rhythms, creative dancing and children's dancing are often used interchangeably. Since we do search for articulation in order to understand each other, let us assume that we mean by this form of movement *the expression of children in the use of movement, rhythm and creativity*. It is the meaning and purpose of these experiences in education of children which is important.

Creative rhythmic movement is the individual's expression of feeling and thought through the use of the body. Discovery and exploration of how the body moves, and the use of these discoveries to express or interpret in one's own way that which is within the realm of experience constitute the bases of creative rhythmic movement. When a child is given opportunities to use movement, it is as expressive for him as it was for primitive man.

Movement may be thought of as a means of communication in which the child reacts to the world around him and speaks the thoughts and feelings which are deep within him. His life is enriched. For many years the sensitive teachers of children have regarded movement as the child's universal language, not only his most convincing form of communication, but also one of his ways of learning.

Experiences carefully selected according to the varying needs of girls and boys contribute to growth if emphasis is put on *children and their development rather than on the particular activity.* Because children are different, their expressions are different. Therefore, no one standard or pattern or set of directions applies except that very general and basic one of the development of the individual through his own movement possibilities. Children are encouraged to create, to explain, to discover through movement their own ways of doing rather than to imitate set patterns. Teachers play a supportive and guiding role by initiating movement experiences which are natural and fundamental to children. Children are guided in exploring movement in many ways; they are encouraged to talk about movements, to understand and use them to express that which is within their experience. Boys and girls in action reveal that no two move with the same amount of energy, power, speed or enthusiasm. *BUT ALL CAN MOVE.* Not all can run as fast, jump as high, swing as smoothly, but all need the chance to try, to explore, to improve, to handle their own bodies adequately. All children should have the thrill of conquering space.

Movement is influenced, enhanced, and intensified by experiences in space and rhythm. As children explore movement they discover the worlds of space. They learn the fun and excitement of rhythm pulse and sound and of moving together with others. As these experiences become inter-related with movement, additional knowledges are developed to give added meaning. Individual movement skills or techniques emerge which children use to extend into more complex movement patterns to compose studies and completed dances.

Movement then may be thought of as the very essence of children's creative expression. This form of creativity differs from all others because the body is the instrument of expression. Awareness of this sensitive instrument is one of the first steps of exploration in a creative rhythmic program. Helping children to discover that they are made up of legs, arms, a trunk, and a head is one of the teacher's first responsibilities. As children become familiar with their wonderfully constructed bodies—instruments of expression—they discover they can manipulate them in many ways—as a whole or as a part. They soon find out that their bodies are instruments of their will and that they are at the controls to set them in motion. As they develop movement skills, there are additional experiences growing daily out of their own surroundings, from things and events they can see, touch, feel, and hear; with teacher guidance, they can translate their experiences and surroundings into movement which communicates ideas and feelings. They can think for themselves and express these thoughts through the medium of movement. In this process of creative expression through movement, what happens to boys and girls is of vital importance. Movement is an aid to all learning, and related to other daily experiences. There is a logical progression of movement when it is in accord with interests and experi-

ences of boys and girls, and when it is offered for their immediate use at their particular time of growing up.

When children in early childhood are given the opportunity to discover movement and to create and express concepts, solve problems, it is not only a means of learning, but it also provides a basis for a natural progression to folk and social and other forms of dance for older boys and girls.

All aspects of creative teaching must be original and associated with experiences. Such teaching requires a willingness on the part of the teacher to explore. It is concerned with the development of *each child* and his own improvement and desire for participation. An expressive rather than an impressive experience is sought.

Movement then facilitates the growth of children through the development of understandings of the human body, improvement in skill in communication, thinking and problem solving. Teachers are being helped through a variety of in-service activities. There is a glow of excitement as teachers are finding some cues to such questions as:

How do we help boys and girls understand themselves in relation to their own movement potentials?

How do we help them realize that people develop at different rates?

How do we help *all* children to have satisfying movement experiences?

How do we use movement as a means of learning?

Significant approaches to the identification and alleviation of blocks to learning may well emerge. Through inter-relating the various arts, geographic concepts, space, seasonal problems, some needs are being answered. Teaching in such a creative manner releases the best of both the teacher and the learner. Perhaps the next decade will provide many new understandings to the complex questions regarding creative movement. The search must be constant. We must always have in mind:—

"The nimble foot, the hankering hand,
The itching mind, the yearning heart,
The vibrant voice, the scintillating eye,
The creative spirit—the child."

GLADYS ANDREWS

(Associate Professor of Education, New York University, author of "Creative Rhythmic Movement for Children," Prentice Hall, Publisher.)

HOW IS THE DANCING TEACHER EQUIPPED TO DO DANCE THERAPY ?

(This paper was read on the panel for "Dance in Therapy" during the Eighth Annual Conference of the National Association for Music Therapy, Kellogg Center for Continuing Education, East Lansing, Mich., and is published by kind permission of N.A.M.T.)

I have with me a survey on "Dance Research completed, in process with Research Needed". It was published by The Research Committee of the National Section on the Dance in 1955 through the joint efforts of a few college dancers and physical educators with Virginia Moomaw of the University of Carolina as its chairman.

A total of 676 titles is contained in this survey, very few going back to the beginning of this century, the bulk of it having been completed in the last 15-20 years. Now, what are the trends showing up in these papers? A quick breakdown of items indicates the following:

Of the total of	675 titles
Teaching, teachers, take	183
Dancers, History, theory	126
Choreography	103
Rhythm and Rhythm analysis ...	106
Psychological Factors	72
Physiological Factors	59
Measuring and Testing	61

Under the heading "Research Needed" three themes are outstanding:

Quality of Movement as an object of physiological research;

Defining Rhythmical action with the help of physiology, experimental psychology and musicology;

Fundamentals of the Dance—the attempt to define the common denominators in various types of dance.

The trend to correlate dance with physiology, psychiatry (the latter category being so far least mentioned) is definitely there. With it goes the changing attitude of the colleges to give their students majoring in dance a broader education in order to fit them into areas other than the concert stage and the theatre or the field of education. In this process of correlating dance with certain fields of science, science on one hand is called upon to improve techniques of body training, on the other hand dance itself is to be made into a scientific tool. All this runs parallel to the development music has taken in evolving music therapy during the last decade or so.

Working as an accredited physical therapist and as a dancing teacher for many years I am watching this development with great

interest and not without some concern. Unlike music, dance had almost ceased to be a vital part of our culture. It was only the general revolution in all the arts that took place after World War I that reinstated the dance as a dynamic expressive art form among the other arts. Only some 35 years have passed since this revival. Apart from the fact that during this period the dance has only gradually reached a wider public than the avant-garde here and in Europe, the dancers themselves only now begin to understand the deeper implications of dance in our and in other older cultures where the tradition of the dance has never been interrupted: Hindu dance and drama are an example of that. Modern dance culture is still a rather frail and precocious child, and I am more than a bit concerned that it shall fully develop its own fundamentals and terminology before entering the field of science in order not to yield too readily to the tendency to borrow its terms from psychiatry, psychology or physiology in the attempt to make itself acceptable as a therapeutic tool. By telling you about my work with the physically handicapped I will show to you the importance of basic dance concepts in research.

Dance has been very aptly defined several times this morning. I will here add my definition emphasizing the two aspects which are, I think, the ones that will be most important in therapy.

Dance is a non-verbal medium of expressing emotions as well as the joy of action through body motion.

My colleagues at this panel, Marian Chace and Mary Ryder Toombs, will have to say a lot about the emotional aspect of the dance in their work with the emotionally disturbed and the mentally ill. My work with the physically handicapped is essentially concerned with motion aspect, with the distortions of action by injury.

In my research work at the Institute for the Crippled and Disabled we are trying to replace wherever possible—and that means medically feasible—the conventional type of localised exercise by total movement patterns based on dance fundamentals. In this approach the dancer has to evaluate the disability in terms of dance fundamentals.

Cerebral palsy and certain other nervous disorders offer a wide field of application. In cerebral palsy habilitation the modern physical and occupational therapists already think in terms of filling gaps in the sensori-motor development of these children by their various exercise and activity techniques. Modern education stresses the importance of sensori-motor experiences in the development of thinking and feeling. Now, how would the dancer describe the abnormal motor activities of a 4-year-old congenital hemiplegia? There is foremost the almost complete one-sidedness of body and limb which affects not only most obviously mechanical factors in standing and walking, but involves a whole set of kinesthetic experiences. To name just a few: right and left; inside-outside; pulling and pushing with two hands in contrast

to activities involving working and supporting hand. The incompleteness of such experiences may give the impression of severe mental retardation as was the case with the boy we are describing. He was extremely restless, his speech unintelligible at times and his attention span abnormally short. We observed his play in the hospital nursery school: when playing with small dolls and dolls' furniture he would place figures and objects completely unrelated, usually in a broken line. When a toy dropped he would literally drop heavily after it. On the floor he would play aimlessly with the toy and then go on to something entirely different. We found he was quite unable to handle with his good hand any toy involving rotary motion like screwing a lid on to a jar or using a toy screwdriver.

Disregarding the local condition of flaccidity and contractures in his right arm, we worked passively with both arms in various patterns alternating symmetrical and asymmetrical use of the arms. All motions were done in a fluid figure-of-eight rhythm and ended in various positions and juxtapositions of head to arm or arms to body—attitudes, the dancer would call them. "Above-below" "in front of—in back of". "on top—underneath", "away and near me" were thus experienced. The smooth flow, the sudden arrests, the transitions from folding into unfolding of the limbs became more and more fascinating to the child; he gradually let the therapist play this game with him for longer periods of time. Whole body patterns in which weight was borne symmetrically or asymmetrically, partially or fully by different parts of the body further enriched awareness of symmetry and asymmetry. For instance: creeping —all four limbs carry weight in successive reciprocal pattern; partially supported handstand—the weight is carried on the two hands; partially supported headstand, the weight being carried on the head while the limbs struggle for balance and alignment. Most important also is the big rotation through space as it is experienced in the somersault forward or backward.

The effect of such an approach could not be measured by the amount of improvement in the function of the affected limb—though there was some—the important thing was that a whole set of new activities and interests appeared spontaneously. Door knobs, handles, wheels, pulleys became the object of intensive experimentation; the attention span increased, the speech was less mumbled, and so on.

The big rotation through space by somersaulting has been frequently used by us as a starting point for the habilitation of the young spastic child. The somersault forward starting with complete folding up from the head downwards is a total movement sequence which provides many kinesthetic experiences that the spastic child has usually only to a limited degree: folding, unfolding, massive weight shift, being carried through space, etc. Together with rolling from side to side it gives in many instances the first stimulus for wanting to get from one place to another, the germ for locomotion. The characteristic flatness

and rigidity of the body of the spastic child immediately conveys the lack of three-dimensional and rotary movement patterns in trunk and limbs. The development of spatial relationships is impaired because spasticity affects all outgoing movements, the spreading and reaching into space and the turning of the upper chest against the lower part of the body. Space appears to be limited to only two dimensions. This may contribute to the physical and psychological withdrawnness of these children, their exaggerated fear of falling, their apparent lack of measuring distance before they master locomotion. Many of them also display a great deal of physical and psychological stubbornness: in holding on to habits derived from their disability they cling and clutch in every sense of the word. Conventional physical therapy until very recently has stressed exercising the limbs with the aim of breaking through the exaggerated stretch reflex and the exclusive use of bilateral patterns. Research on body image and development of upright posture is changing this approach. This concurs with the dancer's concept of "total body shape". To the dancer even physiological posture is charged with a definite mood, and it may indicate either readiness for action or rest from action or be the climax of intensive action. Thus the dancer working with a spastic child who is most of the time in rigid extensor tension places him in a total flexor position like creeping or squatting. He is held in this position—in the beginning often under protest—until he relaxes into the position. Gradually various postures are introduced, some inducing relaxation of hyperactive muscles, some stimulating the drive to move. Increasing body and space awareness develops sitting, standing, etc. Quite often, when several of these basic postures are mastered, a whole set of various activities may spontaneously appear without any repetitive training of the activity itself.

Awareness of the relationships of the joints, of the folding and unfolding of the limbs, of the relationship to outside space and of the spatial shapes the body assumes in various postures are the main themes of dance in all cultures. They are heightened expressions of everyday actions, sensations and emotions, of reactions to environment and people. In connection with therapy these "themes" are just as important as the strength-time aspect—usually called "rhythm"— which comes to most people's mind when the dance is mentioned.

In summarising the examples of dance therapy with the handicapped I want to re-emphasize two points of equal importance:

1. Competent medical evaluation of the patient and disability is necessary to have the therapist clearly understand the nature of functional loss in each individual case. Only then proper selection of dance techniques can be made. Doctor and therapist on the other hand have to communicate in terms of physical therapy.

2. Specific selection of dance techniques cannot be made with a spotty knowledge of various dance techniques: a bit of ballet here,

a bit of folk dance and modern dance there, and so on. It evolves from a total creative dance experience supported by the knowledge of certain basic laws of space-time-energy relations as have been discovered and elaborated on by Rudolf Laban in England, in what he calls "space harmony" and "effort" concept. Dance fundamentals have to develop the common denominators of dance and every day movement if dance is to be enriched by science and is to be used in conjunction with other tools of science.

I have to leave the question open here of where and how this will be done and how a new generation of dancing teachers will grow up with research in dance fundamentals that would enable them to become useful in therapeutic fields. That the need for correlation of Dance and certain areas of Science is established cannot be denied. We hope that the National Committee on the Dance will be successful in pulling various leading people and college and university resources together to work out practical solutions.

IRMGARD BARTENIEFF.

THE HOBBY HORSE

A few days before I left the Studio a film was shown of the Padstow May Day Celebrations. The Hobby Horse and his teaser went around the town trying to catch young maidens.

I was recently at a Fiesta at one of the Pueblos near Albuquerque, N. Mexico. I arrived about 10 a.m. and to my surprise was met by a Hobby Horse! Three masked cowboys were in attendance, with lassos ready to throw over any desirable maiden. The cowboys were dressed in their leather-fringed chaps, riding boots, leather belt of bells. They were up to all kinds of fun and mischief with anyone they met. A drummer was part of the troupe, and a group of young Indian boys with sacks to collect all the booty!

The Hobby Horse had a small curved head, a beautiful embroidered hoopskirt, with rows of shells sewn on, and a fine tail swishing behind. The rider's face was covered with a silk scarf, and he had bright feathers in his hair. His feet never stopped tripping, it looked as though he was "wound up".

The group went to every door in the pueblo. All the families seemed to be expecting this call, for all assembled around and gave bread, fruit, cookies, etc. The father brought the youngest child and gave it a ride on the Hobby Horse. The mother often placed a coin in the driver's hand. At some houses I saw an old Indian man bring out pollen from a small leather pouch, and sprinkle it on the horse-rider, cowboy and young girls. (Pollen is the most sacred thing to the Indians, symbolizing continuity and fertilization.)

I followed this gay troupe for about forty minutes as they wandered round the pueblo.

On Christmas Eve at San Felipe the Indians, having been to mass, took over the Church when the priest had left, to perform their own magic.

Suddenly in the middle of their mass, three Hobby Horses cavorted up the aisle to the altar, and then out through a side door, reappearing again to meet the horse dance entering by the main door.

I could not help wondering about the link between Padstow, Cornwall, and a pueblo in New Mexico, and how they both came to have the Hobby Horse!

ENA CURRY.

FORTHCOMING ACTIVITIES

Courses for Professional Members

1. **Modern Dance Holiday Course,** August 5-16th, 1958, at Chelsea College of Physical Education, Eastbourne, Sussex.

A special course for Professional Members of the Guild will be held in connection with the above course. If there are any vacancies these will be available for intending Professional Members, i.e., those whose applications for Professional Membership have been received by the Secretaries on or before May 1st, 1958.

Application forms for Professional Membership of the Guild may be obtained from, and should be returned to, the Secretaries.

Particulars and application forms for the Modern Dance Holiday Course are obtainable from Mrs. E. Logan, 12 Rupert Street, Glasgow, C.4.

2. **A Week-end Course** for Professional and prospective Professional Members will be held at Lilleshall Hall, from 10-12th October, 1958.

Guild Members who wish to apply for Professional Membership and subsequently attend this course, should notify the Secretaries by 31st July, 1958.

SOUTHALL